

Chapter 26

Ayo

Ayo text Versteeg

The Ayo site is situated in the tonalite boulder landscape of Aruba. It consists of two boulders (Figs. 26.1 and 26.2). One has a large cavity containing 27 pictographs (Figs. 26.3 and 26.4).

This cavity measures approximately 5 m wide and 4 m deep, and it is open at the southwestern side. The cavern served as a goat-shelter before it was fenced off to protect the pictographs.

Ayo is a special site because red and white paintings are near and on top of each other (Wagenaar Hummelinck, 1991:59).

Wagenaar Hummelinck (1953:33-34) states that Marcello Kelly told him in January 1949 "that the wall that has no pictographs, in earlier days had many beautiful pictographs, among which a fish."

Basically, two groups of pictographs are seen inside the Ayo cavity now. A large group at left and a second large

group at right upon entering through the present door (Fig. 26.5).

It is striking and unusual that white pictographs have been painted over red ones, in such a way that they prevent seeing fully the red ones. In a rare case a red pictograph has been painted over a white one. Another factor here is the dissolved white paint that, in some cases, prevents to see the pictograph below it clearly. This might be a result of past cleaning processes. Wagenaar Hummelinck (1991:59) mentions that the cavity was used as a goat shelter and that it was cleaned later, after a gate had been added preventing the entrance of goats.

The wall that has the most pictographs, basically in two groups, also has kind of a continuity, a *horror vacui*, that is rare in Aruba's pictograph sites. It seems to be a landscape of the Indian world (Figs. 26.5 and 26.6).



Fig. 26.2 The landscape of the Ayo pictograph site in 1996. The right arrow indicates the boulder with 27 pictographs, the left arrow the one with one pictograph.



Fig. 26.3 The boulder with the pictographs at Ayo in 1949 (after Wagenaar Hummelinck, 1991:fig. 43).

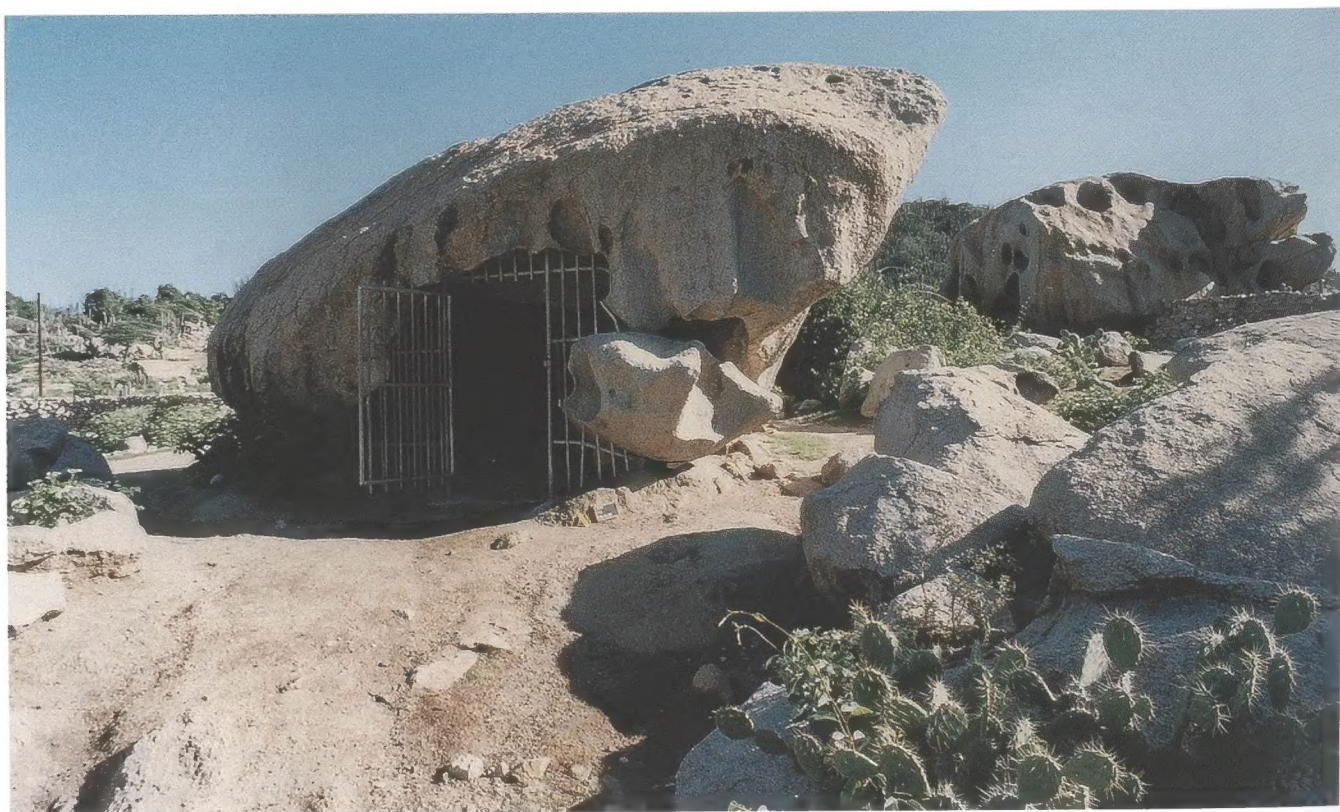


Fig. 26.4 The boulder with the 27 pictographs at Ayo in 1996, with the protective gate.



Fig. 26.5 The wall with most of the Ayo pictographs. Two groups, left and right are seen. Not to scale.

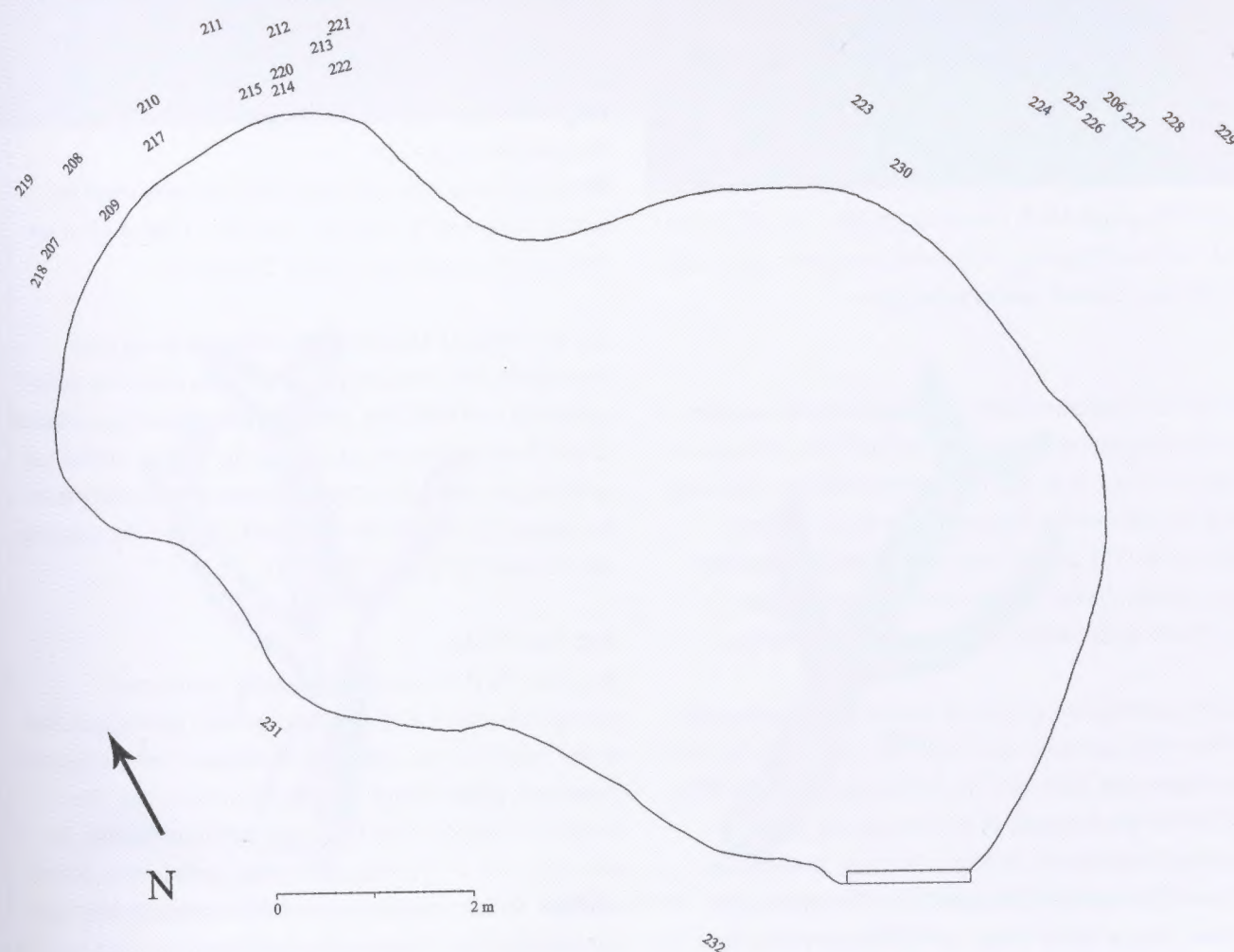


Fig. 26.6 Floor plan of the pictographs of Ayo. The oval is a drawing of the floor of the Ayo abri. A pictograph number near the outline is low on the wall, and those far from the outline are high on the wall. Pictograph numbers 206–232.



Fig. 26.7 Pictograph 206 in 1996. Scale 1:5. 206 is the red-colored fish- or human-like figure, not the white pictographs also visible here, that were painted before the red figure.

Note that the documentation of Wagenaar Hummelinck of this site has problems that are a result of the fullness of the painted area. It is often not evident where a painting with a certain number begins and/or ends. He first published in 1953 on Ayo, and later added or corrected earlier results. Not all of the recorded pictographs 206–233 are documented by photograph or drawing.

Sometimes two photographs or drawings are presented: one from 1953 (actually recorded 1949–1950) and the other from a later year. Note that fig. 49 on page 64 of the 1991 book (a 1987-photograph) is printed upside down. Wagenaar Hummelinck (1991:fig. 51) tried to show the red-brown pictographs that are under the white ones. However, only a few of these red-brown pictographs

received a place in his documentation, notably y = 227, z = 231, z1 = 232, z3 = 233.

Unfortunately, pictograph 216 is hard to reproduce as an image: modern photographs have a sort of whitewash over it, and the older ones are of mediocre quality. Wagenaar Hummelinck's drawings are too short (1953:fig. 32 and 1991:58–59). In view of what is vaguely visible on modern and older photographs, Pinart's drawing is the better one (Fig. 26.46).

Wagenaar Hummelinck ascribes a flagpole-shaped drawing by Van Koolwijk (WH's "l") as pictograph 217. This is, however, difficult to associate with the lozenge shape that all photographs show. More probably this drawing by Van Koolwijk represents 216 (Fig. 26.47). WH's "k", with a vaguely comparable shape (Fig. 26.48), is also not 217.

Wagenaar Hummelinck (1991:fig. 59) labels a curved white line (arrow) as n = 219.

Note that some paint of pictograph 208 was used for dating purposes. It resulted in an age of 840 ± 55 years B(efore) P(resent). See Chapter 37, page 415.

Ayo is a striking site because white paintings have been made over several red ones. These wide line white paintings make the red, probably older paintings, difficult to see. To improve their visibility, the second author has used digital means to attempt to remove the white from the images. The digitally enhanced original red paintings can be seen in Figs. 26.97–26.100.

Ayo text Kelly

The Ayo site is the most extensively overlapped pictograph site of all the pictograph and petroglyph sites of the island; at this site large portions of red pictographs have been painted over with white pictographs. The consists of two tonalite boulders, the main boulder, for which a total of 27 pictographs were documented, is near another boulder containing one documented pictograph consisting of a white-over-red overlap.



Fig. 26.8 Pictograph 206, 1949. Scale 1:5, modified after Wagenaar Hummelinck, 1953:fig. 15. Wagenaar Hummelinck also published drawings of this pictograph (1953:fig. 32 and 1991:fig. 58). These drawings only show part of this pictograph. They are not reproduced here.

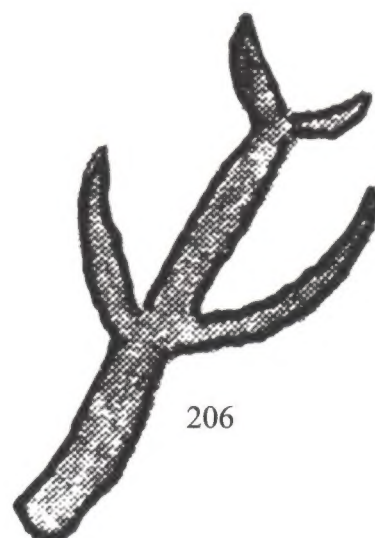


Fig. 26.9 left Pictograph 206 as drawn by Pinart in 1882. Scale 1:5, modified after Wagenaar Hummelinck, 1957: Planche 7 after page 116. right Pictograph 206 as drawn by Van Koolwijk. Scale 1:5, modified after Coomans, 1987:79.



Fig. 26.10 Pictograph 207 in 1996. Scale 1:5.



Fig. 26.11 Pictograph, 207, as drawn by Wagenaar Hummelinck in 1953. Scale 1:5, modified after WH., 1991:fig. 58. Note that WH used dotted lines to indicate white paint. He did not publish a good photograph of this pictograph.



Fig. 26.12 Pictograph 207, as drawn by Van Koolwijk. Scale 1:5, modified after Coomans, 1987:79.



Fig. 26.13 Pictograph 208 in 1996. Scale 1:5. Note that some paint was collected from this pictograph for C14 dating. This resulted in an age of 840 ± 55 years B(efore) P(resent). See Chapter 37.

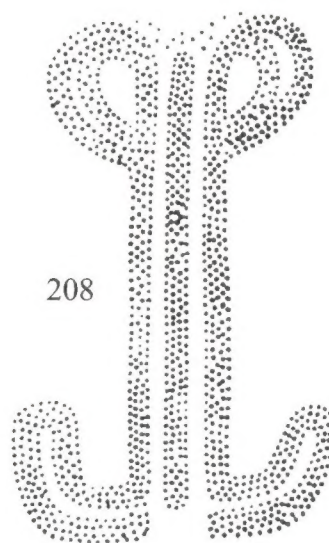


Fig. 26.14 Pictograph, 208, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 58. Note that WH used dotted lines to indicate white paint. WH did not publish a good photograph of this pictograph.



Fig. 26.15 Pictograph 208 as drawn by Pinart in 1882. Scale 1:5, modified after Wagenaar Hummelinck, 1957: *Planche* 7 after page 116.

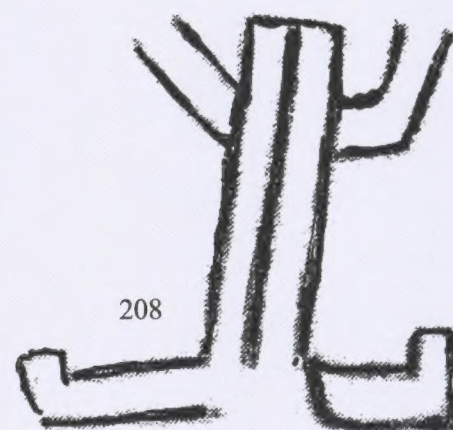


Fig. 26.16 Pictograph 208, as drawn by Van Koolwijk in 1880. Scale 1:5, modified after Coomans, 1987:79.

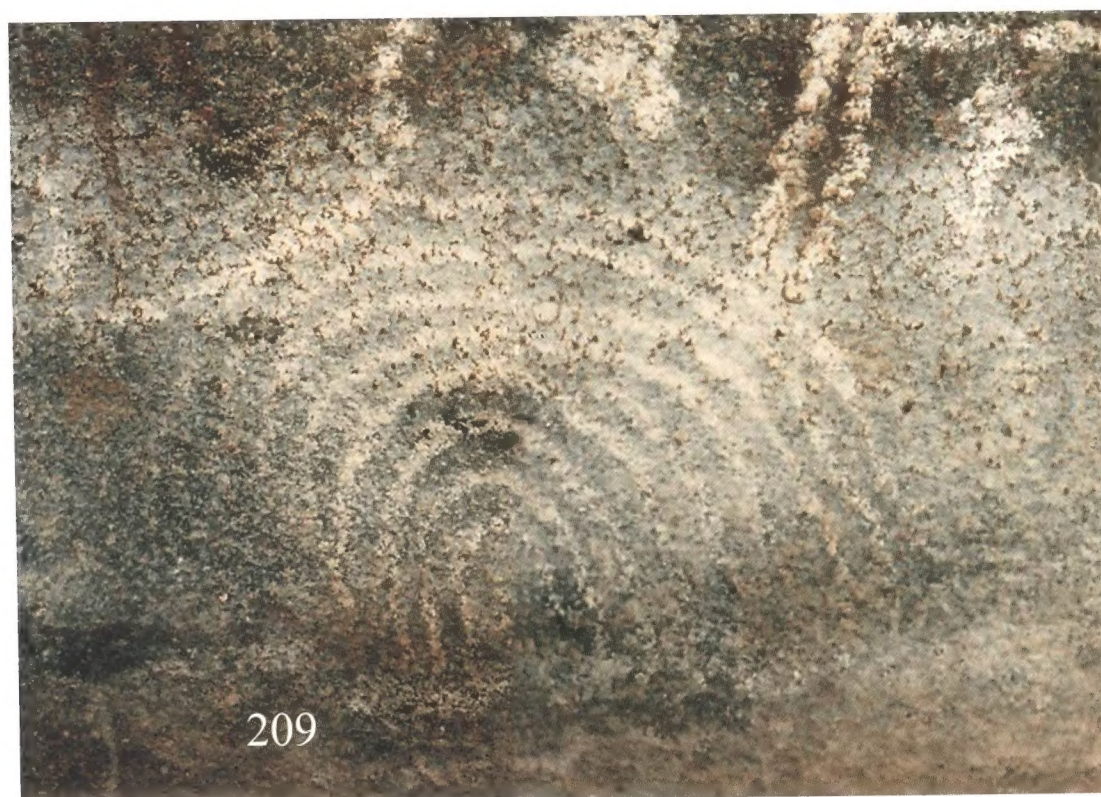


Fig. 26.17 Pictograph 209 in 1996. Scale 1:5.



Fig. 26.18 Pictograph 209, modified after Wagenaar Hummelinck (1953, fig. 13).
Scale 1:5. This is WH's pictograph d also found in WH., 1991: figs. 55 and 59.

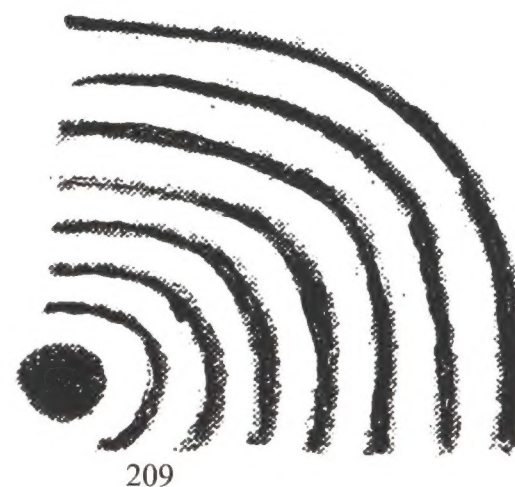


Fig. 26.19 Pictograph 209 as drawn by Van Koolwijk.
Scale 1:5, modified after Coomans, 1987:79.



Fig. 26.20 Pictograph 210 is also white.
Photo 1996. Scale 1:5. In the lower
left corner part of 209, and also the
whitewash cover, possibly the result of
cleaning efforts in the 1960s.

As a result of the extensive overlaps, various red pictographs, and in some cases white pictographs, were not documented/numbered because of the great difficulty of identifying their shapes and sizes.

The majority of documented pictographs within the main boulder are in the color white, 17 pictographs, with the remaining 10 pictographs being red. The pictographs range in size from 10 cm (217) to 110 cm (230) and consist all of geometric motifs in the color red (except 206 and 471 which are anthropomorphic). The geometric pictographs range between straight, curved, angled lines and shapes, dots, triangles, concentric circles, and semi-circles that either occur as individual shapes or form part of intricate linear configurations. The two anthropomorphic pictographs not only differ in characteristics but also in orientation, and consist of simple shapes lacking elaborate characteristics.

Pictograph 206, considered to represent an anthropomorphic depiction, consists of spread lower extremities, an elongated torso and a head with abducted upper extremities. This particular anthropoid motif with its lower extremities depicted on top and thus inversely oriented is a singular occurrence within this site and the remainder of pictograph sites throughout the island.

Pictograph 471, located approximately 20 cm toward the right of pictograph 206, consists of elongated, spread lower extremities and a torso without any clearly identifiable upper extremities, which could be related to the curvature of the rock surface on which it was depicted.

There are two types of overlaps occurring within the painted wall of the main boulder; the area located on the wall left of the entrance consists mainly of white-onto-red overlaps, and the area toward the right with both white-over-red and red-over-white overlaps. A total of 19 overlaps occur within this site. The majority are in the form of white geometric pictographs either partially or fully overlapping red pictographs.



Fig. 26.21 Pictograph 210, modified after Wagenaar Hummelinck (1953:fig. 13). Scale 1:5. This white pictograph is WH's "e", also found in WH., 1991:figs. 55 and 58.

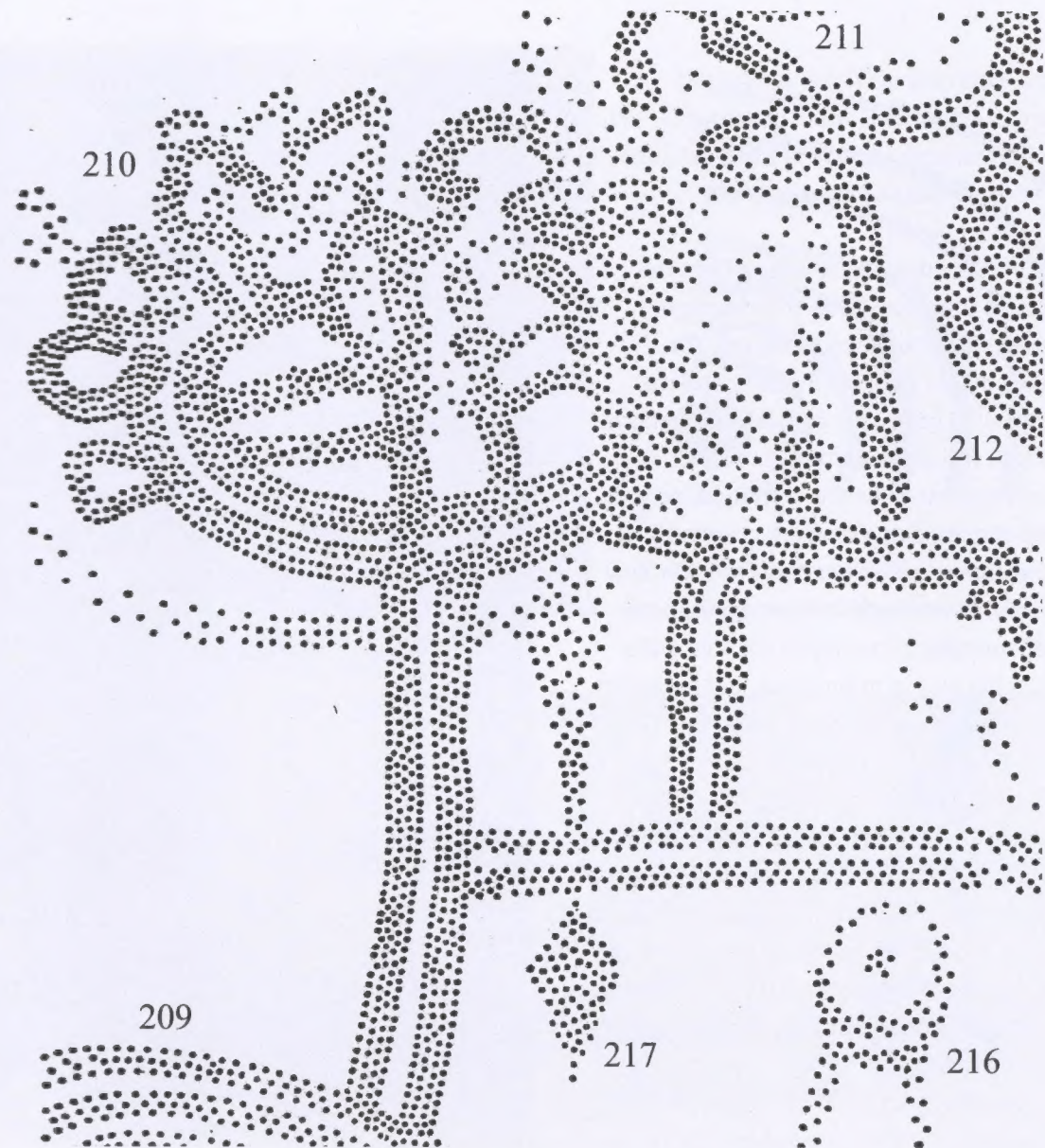


Fig. 26.22 Pictograph, 210, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 58. Note that WH used dotted lines to indicate white paint.

There are only four instances where a red pictograph overlaps a white one. Within these red-over-white overlaps there are two instances where the red pictograph overlapping a white pictograph is partially overlapped itself, again, by a white pictograph.

Pictograph 224, consisting of a geometric motif, overlaps a white undocumented geometric pictograph. Pictograph 225, in the form of a geometric motif located adjacent to pictograph 224, also overlaps a section of the same

undocumented geometric pictograph (224) in white. This particular red pictograph (225), which overlaps the white undocumented pictograph, is further overlapped by white geometric pictograph 226, to form additional layers of overlaps.

This is also the case for the pictograph 471, a red anthropoid which overlaps the white geometric pictograph 228 and is subsequently partially overlapped by pictograph 227.

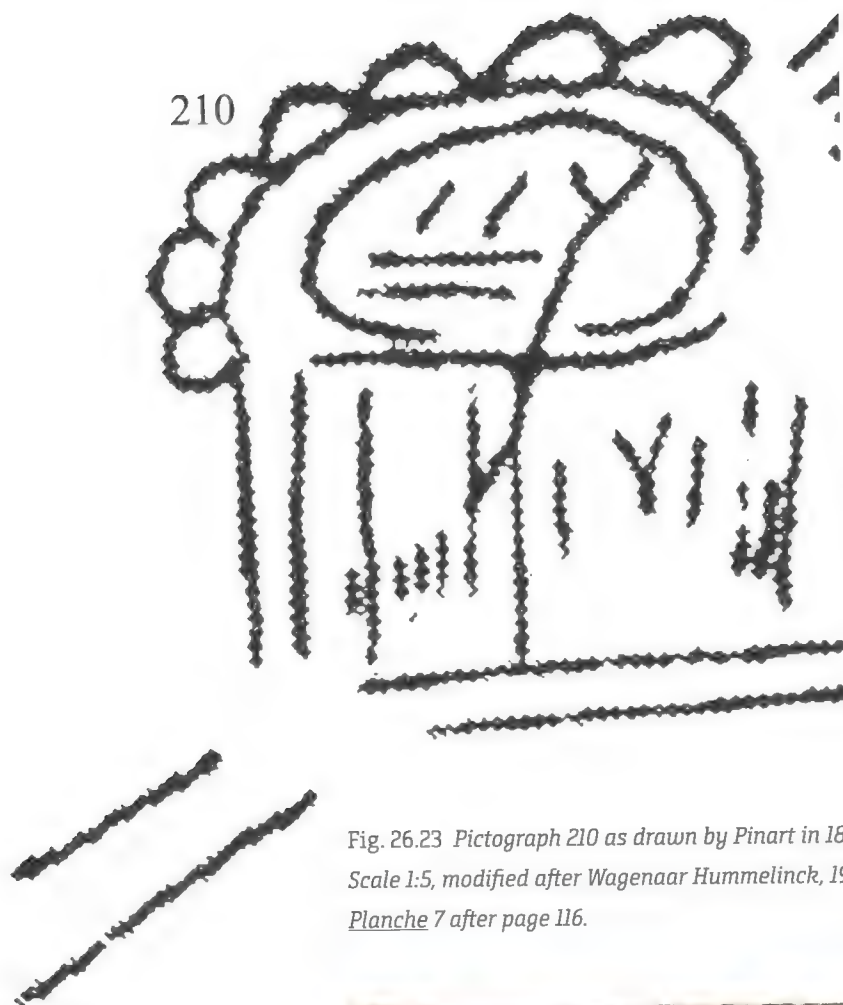


Fig. 26.23 Pictograph 210 as drawn by Pinart in 1882. Scale 1:5, modified after Wagenaar Hummelinck, 1957: *Planche 7* after page 116.

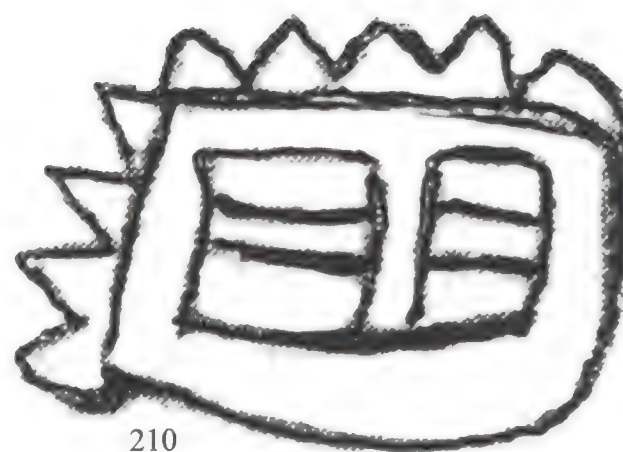


Fig. 26.24 Pictograph 210, as drawn by Van Koolwijk in 1880. Scale 1:5, modified after Coomans, 1987:79.



Fig. 26.25 Pictograph 211 in 1996. Scale 1:5.



Fig. 26.26 Pictograph 211, modified after Wagenaar Hummelinck (1953: fig. 13). Scale 1:5. Pictograph 211 is WH's f. See also (WH., 1991:fig. 56).



Fig. 26.27 Pictograph, 211, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 59. Note that WH used dotted lines to indicate white paint.

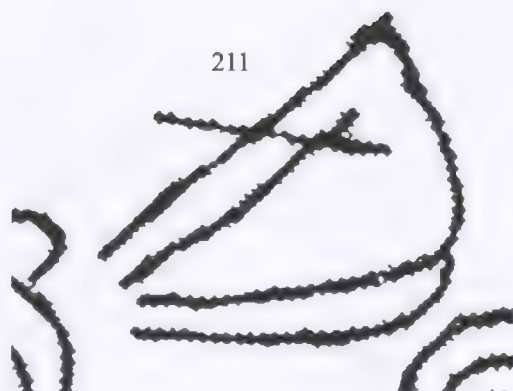


Fig. 26.28 Pictograph 211 as drawn by Pinart in 1882, Scale ca 1:5, modified after Wagenaar Hummelinck, 1957: *Planche* 7 after page 116.



Fig. 26.29 Pictograph 211, as drawn by Van Koolwijk. Scale 1:5, modified after Coomans, 1987:79.

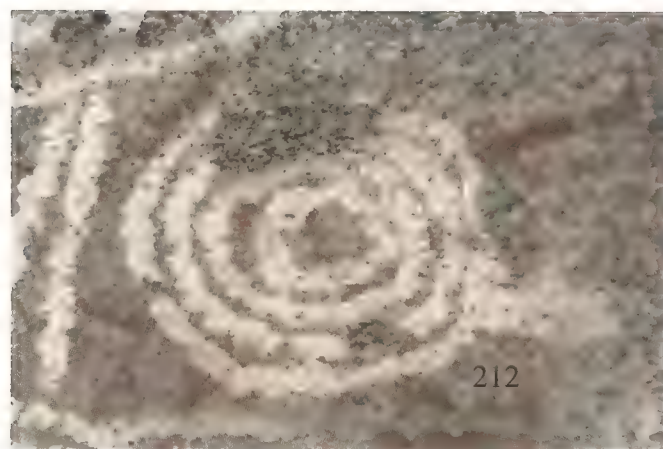


Fig. 26.30 Pictograph 212 in 1996. Scale 1:5.

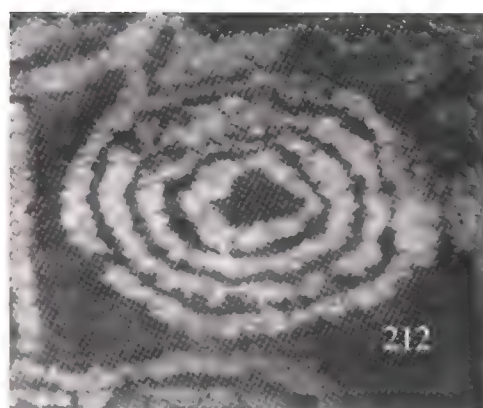


Fig. 26.31 Pictograph 212, modified after Wagenaar Hummelinck, 1953:fig. 13. Scale 1:5.

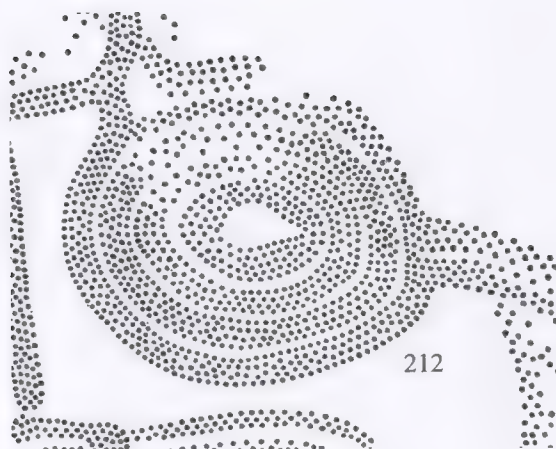


Fig. 26.32 Pictograph 212, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 58. Note that WH used dotted lines to indicate white paint.

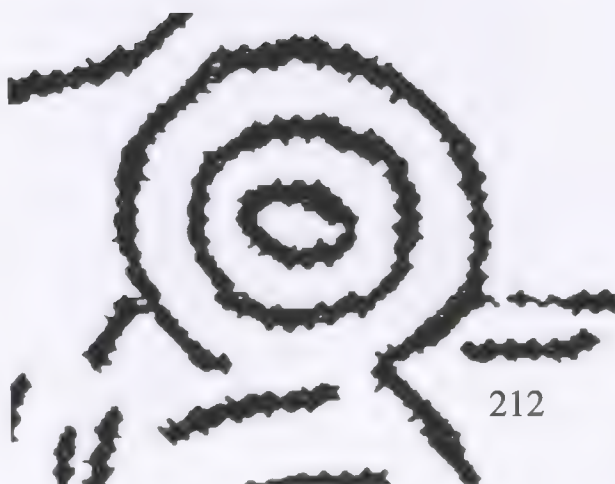


Fig. 26.33 Pictograph 212, as drawn by Pinart in 1882. Scale ca 1:5, modified after Wagenaar Hummelinck, 1957: *planche* 7 after page 116.



Fig. 26.34 Pictograph 212, as drawn by Van Koolwijk. Scale 1:5, modified after Coomans, 1987:79.



Fig. 26.35 Pictograph 213 in 1996. Scale 1:5. Note that WH used dotted lines to indicate white paint.



Fig. 26.36 Pictograph 213 as drawn by Wagenaar Hummelinck, 1953:fig. 32. Scale 1:5.



Fig. 26.37 Pictograph 213 as drawn later by Wagenaar Hummelinck, 1991:fig. 59. Scale 1:5.



Fig. 26.38 Pictograph 214 in 1996.
Scale 1:5.



Fig. 26.39 Pictograph 214, modified
after Wagenaar Hummelinck, 1991:fig.
56. Scale 1:5.

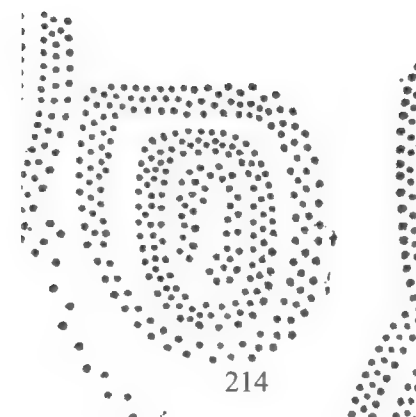


Fig. 26.40 Pictograph 214, as drawn by Wagenaar
Hummelinck. Scale 1:5, modified after WH.,
1991:fig. 58. Note that WH used dotted lines to
indicate white paint.

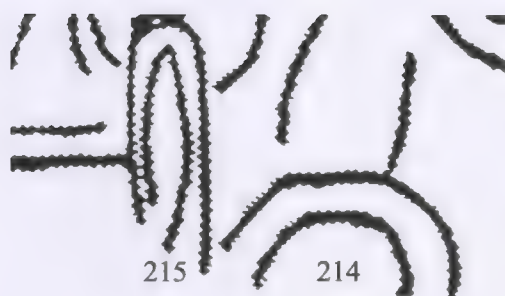


Fig. 26.41 Pictograph 214, as drawn by Pinart in 1882. Scale 1:5,
modified after Wagenaar Hummelinck, 1957: planche 7 after
page 116. Note that 215 is not to scale.

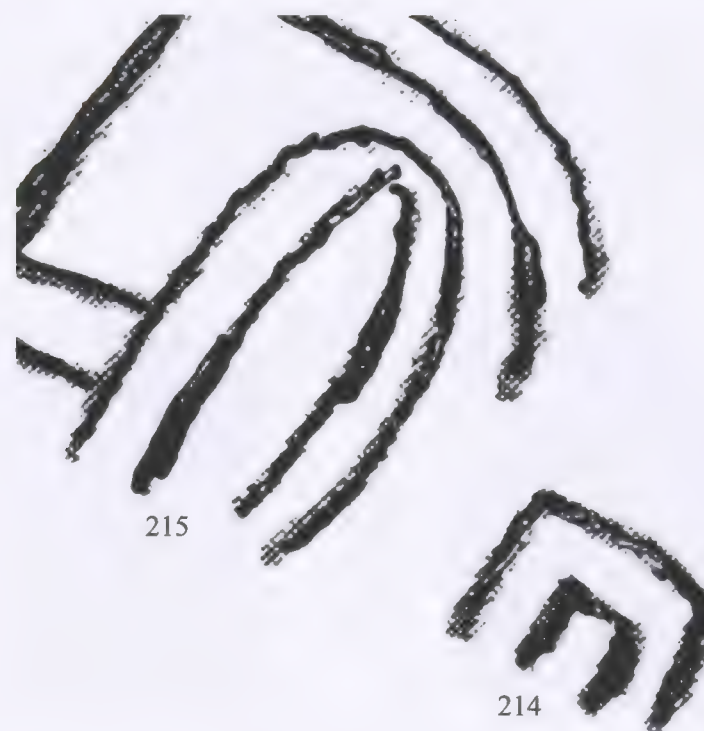


Fig. 26.42 Pictograph 214 and 215, as drawn by Van Koolwijk. Scale 1:5,
modified after Coomans, 1987:79. Note that 215 is not to scale.



Fig. 26.43 Pictograph 215 in 1996.
Scale 1:5.



Fig. 26.44 Pictograph 215, modified after
Wagenaar Hummelinck, 1991:fig. 56.
Scale 1:5.

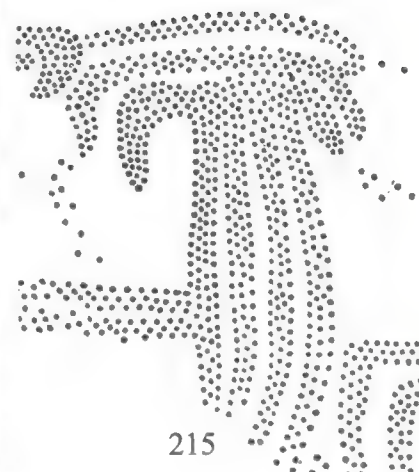


Fig. 26.45 Pictograph 215, as drawn by
Wagenaar Hummelinck. Scale 1:5, modified
after WH., 1953:fig. 32. For the drawings of
Pinart and Van Koolwijk, see Figs. 26.41
and 26.42. Note that these sketches have
not been brought to scale. Note that WH
used dotted lines to indicate white paint.



Fig. 26.49 Pictograph 217 in
1996. Scale 1:5.

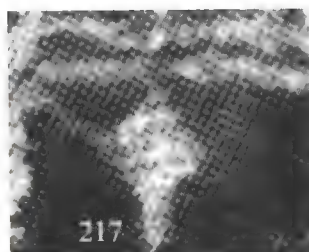


Fig. 26.50 Pictograph 217,
modified after Wagenaar
Hummelinck, 1991:fig. 56.
Scale 1:5.



Fig. 26.51 Pictograph 217, as drawn by
Wagenaar Hummelinck. Scale 1:5, modified
after WH., 1953:fig. 32. Note that WH used
dotted lines to indicate white paint.



Fig. 26.46 Pictograph 216, as drawn by
Pinart in 1882. Scale 1:5, modified after
Wagenaar Hummelinck, 1957: *planche 7*
after p. 116. Pinart's drawing seems to be
the best representation of this pictograph.
Recent and older photographs do not
show it well.

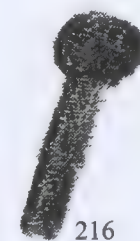


Fig. 26.47 Pictograph 216, as drawn by
Van Koolwijk. Scale 1:5, modified after
Coomans, 1987:79.



Fig. 26.48 Drawing by Van Koolwijk. Scale
1:5, modified after Coomans, 1987:79. This
is what Wagenaar Hummelinck interprets
as 216. However, more probably its
neighbor, that WH sees as 217, in reality
was meant by Van Koolwijk to be 216
(Fig. 26.47). In that case, this is another
pictograph.



Fig. 26.52 Pictograph 218 in 1996. Scale 1:5.



Fig. 26.53 Pictograph 218, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 59. Note that WH used dotted lines to indicate white paint. Wagenaar Hummelinck did only publish a vague photograph of this pictograph (WH., 1991:fig. 49). Note that that photograph is printed upside down.

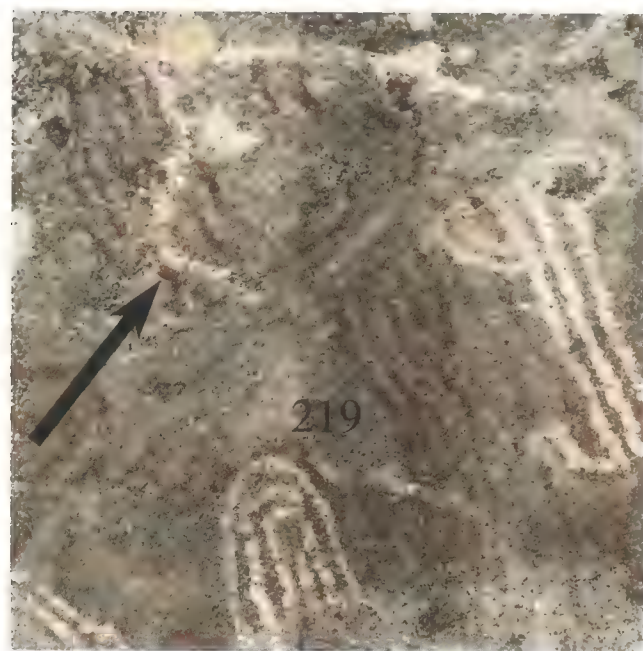


Fig. 26.54 Pictograph 219, according to Wagenaar Hummelinck, 1991:fig. 59 is a curved white line (arrow). He published only a thin-lined drawing of it. During the 1996-research, the large red painted pictograph was labeled 219: more or less parallel straight lines, topped by parallel curved lines. The latter form a half circle. The maximum height overall is 46 cm for the straight part and 33 cm for the curved part, totaling ca 77 cm. It is shown here at a scale of 1:10.



Fig. 26.55 Pictograph 220 is a dark-red pictograph, 1996. Scale 1:5.

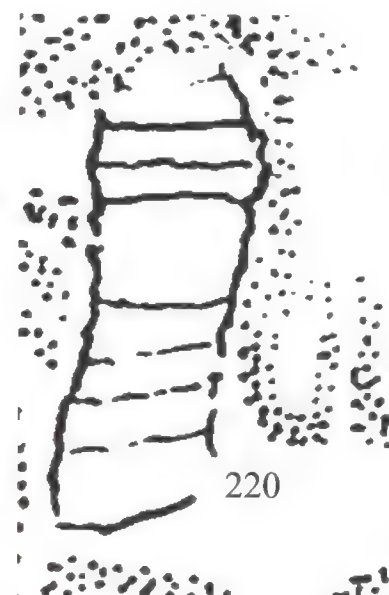


Fig. 26.56 Pictograph 220 as drawn by Wagenaar Hummelinck. Note that the dotted areas are white paint, the uninterrupted lines red paint. Scale 1:5, modified after WH., 1991:fig. 59.



Fig. 26.57 Pictograph 221 as photographed in 1996. Scale 1:5.

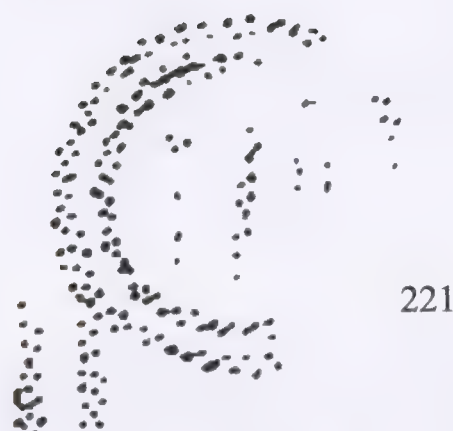


Fig. 26.58 Pictograph 221 as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 59. Note that the dotted areas are white paint.



Fig. 26.59 Pictograph 221 as drawn by Van Koolwijk. Scale 1:5, modified after Coomans, 1987:79.

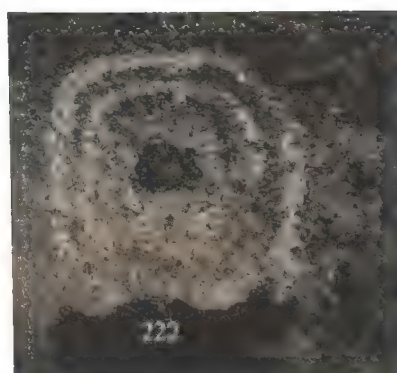


Fig. 26.60 Pictograph 222 in 1996. Scale 1:5. The lower part of this pictograph is not good visible because some dissolved white paint spread over part of the surface and also part of the surface flaked off, leaving a black surface.

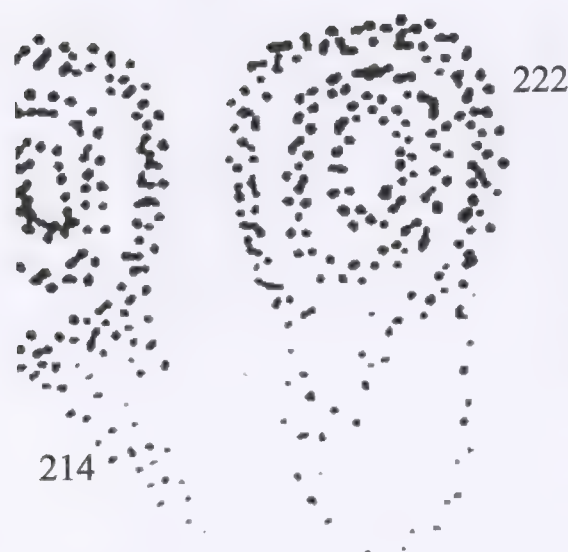


Fig. 26.61 Drawing by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 59. Note that the dotted areas are white paint. WH., 1991:fig. 55 also has a photograph. The quality is mediocre. It is not reproduced here.

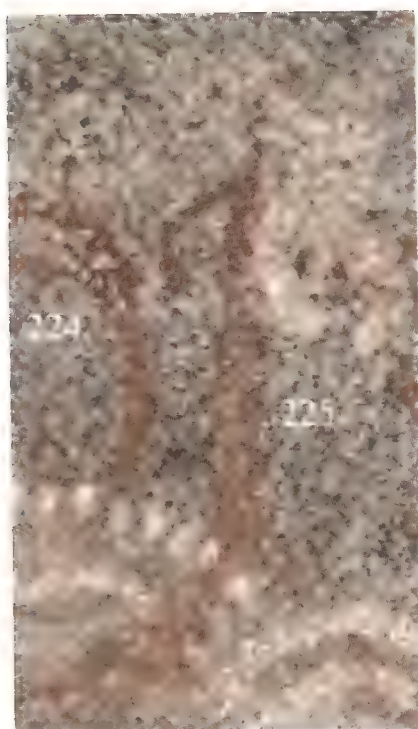


Fig. 26.69 Pictograph 225 in 1996. Scale 1:5.
Pictograph 225 and 223 remind of Canashito's
pictograph 150, see page 35.



Fig. 26.70 Pictograph 225, as drawn by Wagenaar Hummelinck.
Scale 1:5, modified after WH., 1991:60.

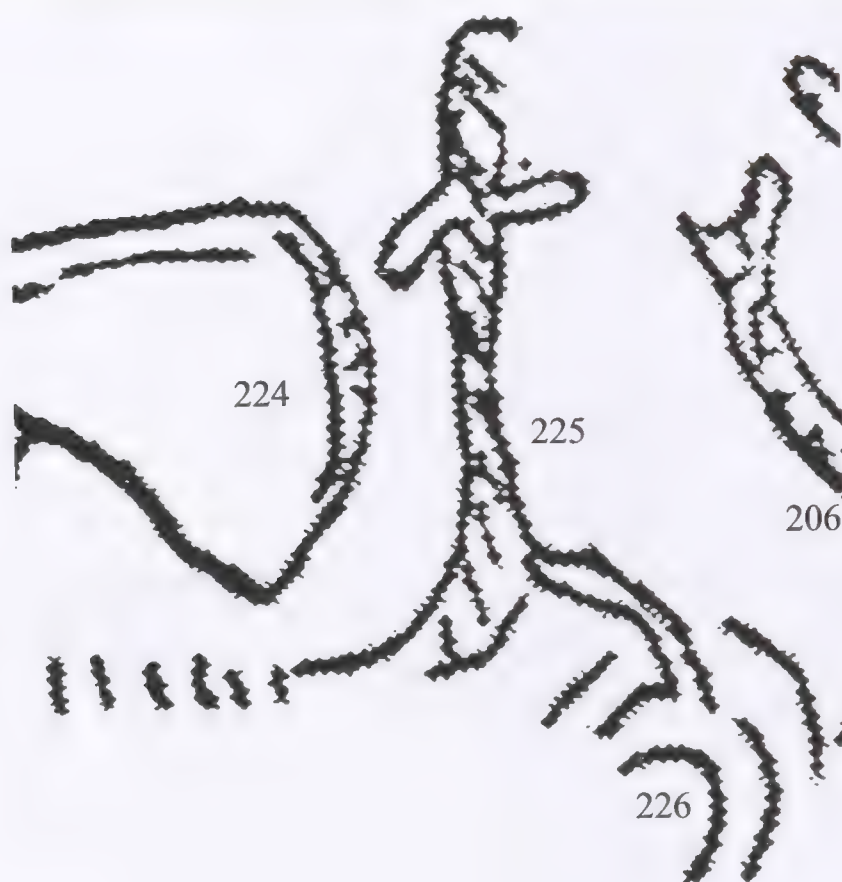


Fig. 26.71 Pictograph 225, as drawn by Pinart. Scale 1:5, modified after Wagenaar Hummelinck, 1957: planche 7 after page 116.



Fig. 26.62 Pictograph 223 in 1996. Scale 1:5.

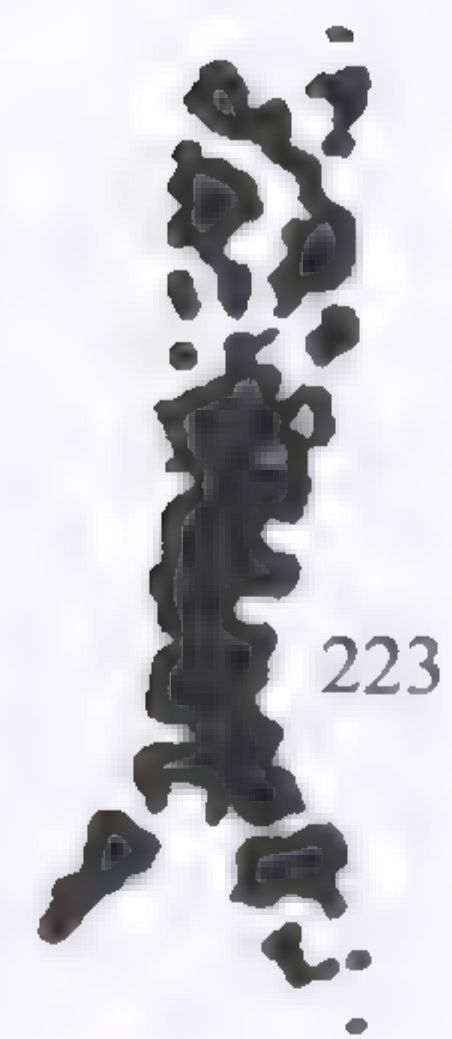


Fig. 26.63 Pictograph 223 as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991: fig. 60.



Fig. 26.64 Pictograph 223, as drawn by Pinart in 1882. Scale 1:5, modified after WH., 1957: planche 7 after page 116.



Fig. 26.65 Pictograph 224 in 1996. Scale 1:5.
The color is red; the white dotted line is not part of this pictograph.



Fig. 26.66 Pictograph 224, as drawn by Pinart. Scale 1:5, modified after WH., 1957: Planche 7 after page 116.



Fig. 26.67 Pictograph 224, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:60.



Fig. 26.68 Pictograph 224 as drawn by Van Koolwijk. Scale 1:5, modified after Coomans, 1987:79. Note that Van Koolwijk and Pinart drew the red and white pictographs here.



Fig. 26.72 Pictograph 226 in 1996. Scale 1:5.



Fig. 26.73 Pictograph 226, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 60.

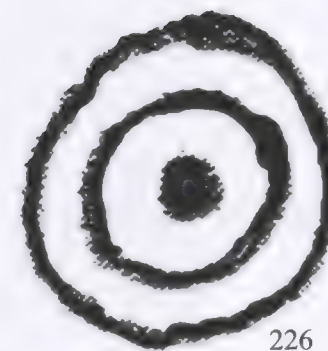


Fig. 26.74 Pictograph 226, as drawn by Van Koolwijk. Scale 1:5, modified after Coomans, 1987:79. Pinart's drawing of 226 is part of Fig. 26.70.



Fig. 26.75 Pictograph 227 in 1996. Scale 1:5.



Fig. 26.76 Pictograph 227, as drawn by Wagenaar Hummelinck, scale 1:5, modified after WH., 1991:fig. 60. Note that the dotted areas are white paint.



Fig. 26.77 Pictograph 227, as drawn by Pinart, scale 1:5, modified after Wagenaar Hummelinck, 1957: planche 7 after page 116.



Fig. 26.78 Pictograph 227, as drawn by Van Koolwijk, scale 1:5, modified after Coomans, 1987:79.



Fig. 26.79 Pictograph 228 is the white pictograph, and pictograph 471 is the red one over it, in 1996. Scale 1:5.



Fig. 26.80 Pictograph 228, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 60. Note that the dotted areas are white paint.

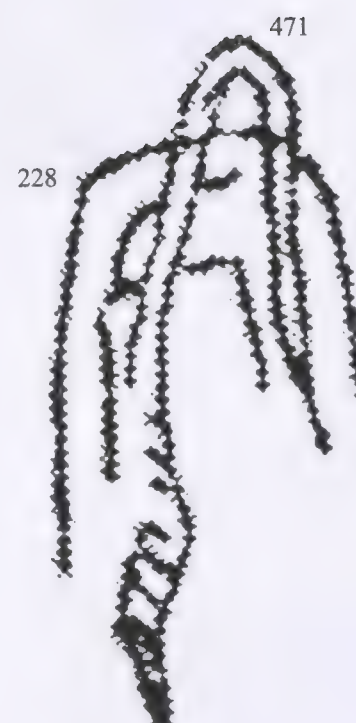


Fig. 26.81 Pictograph 228 and 471, as drawn by Pinart. Scale 1:5, modified after Wagenaar Hummelinck, 1957: planche 7 after page 116. Note that Pinart is the only one who drew the red pictograph 471, that is visible over the white one (see Fig. 26.78).



Fig. 26.82 Pictograph 228, as drawn by Van Koolwijk. Scale 1:5, modified after Coomans, 1987:79.



Fig. 26.83 Pictograph 229 in 1996. Scale 1:5.

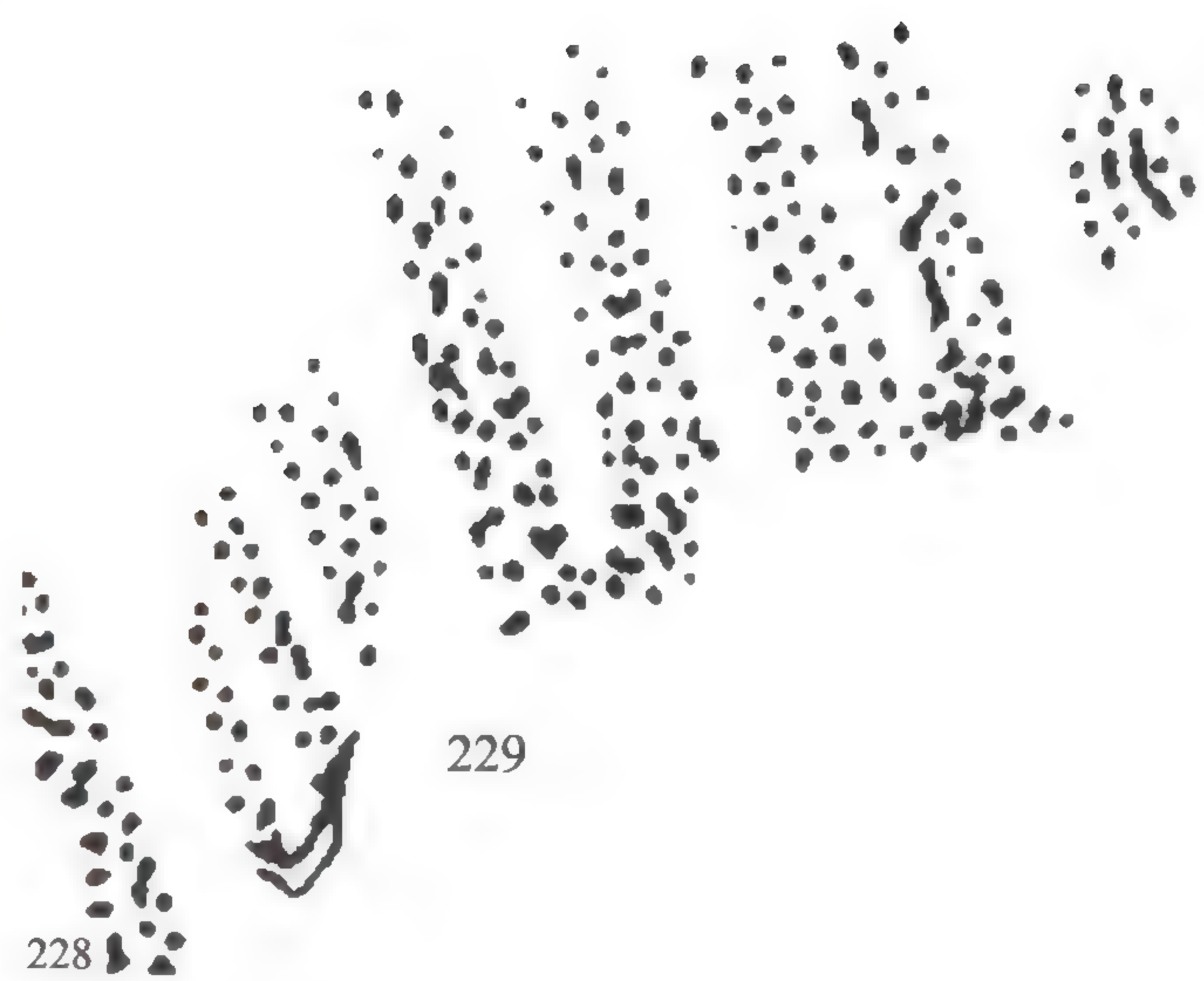


Fig. 26.84 Pictograph 229, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 60. Note that the dotted areas are white paint.

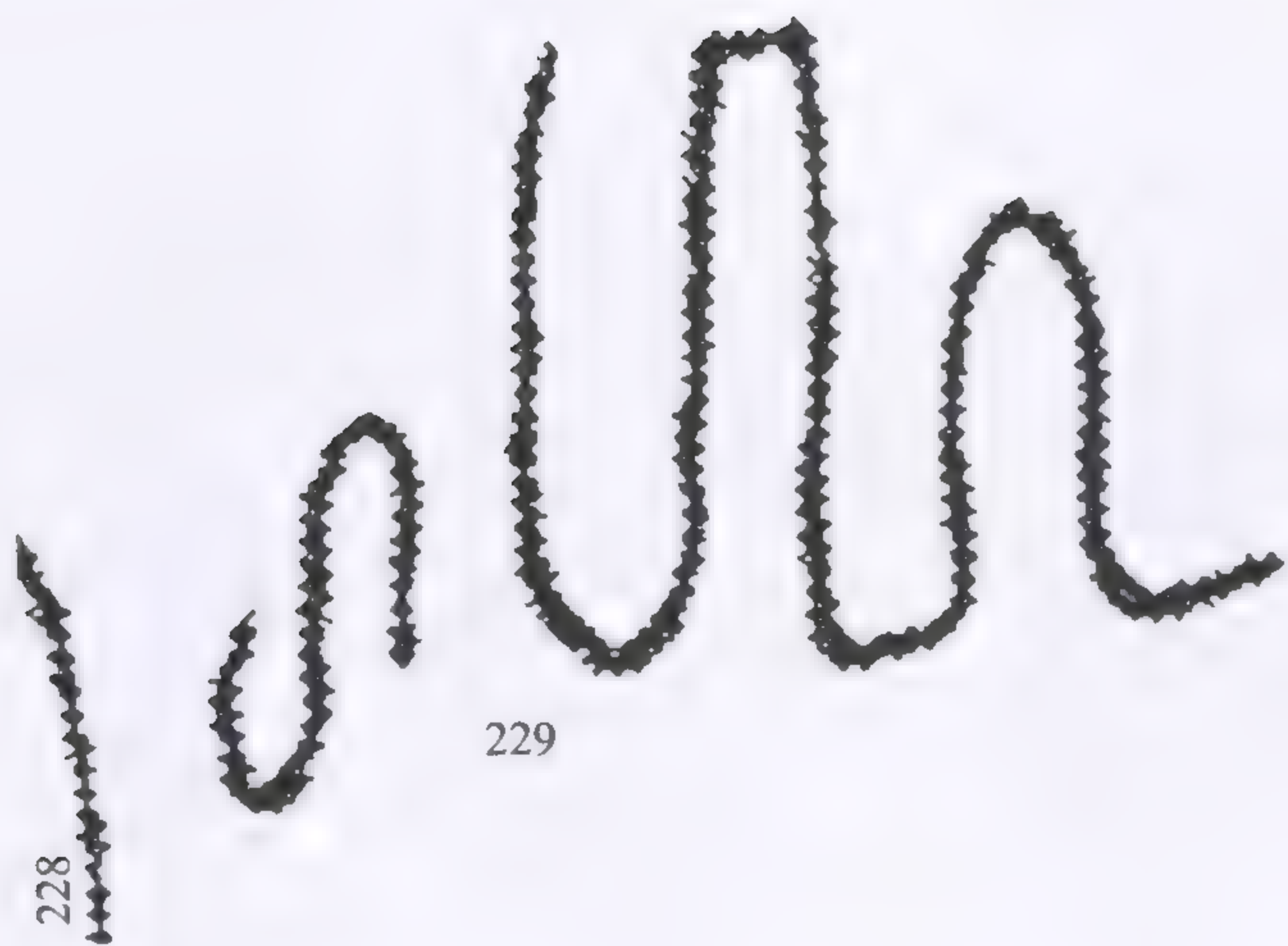


Fig. 26.85 Pictograph 229, as drawn by Pinart. Scale 1:5, modified after Wagenaar Hummelinck, 1957: planche 7 after page 116.

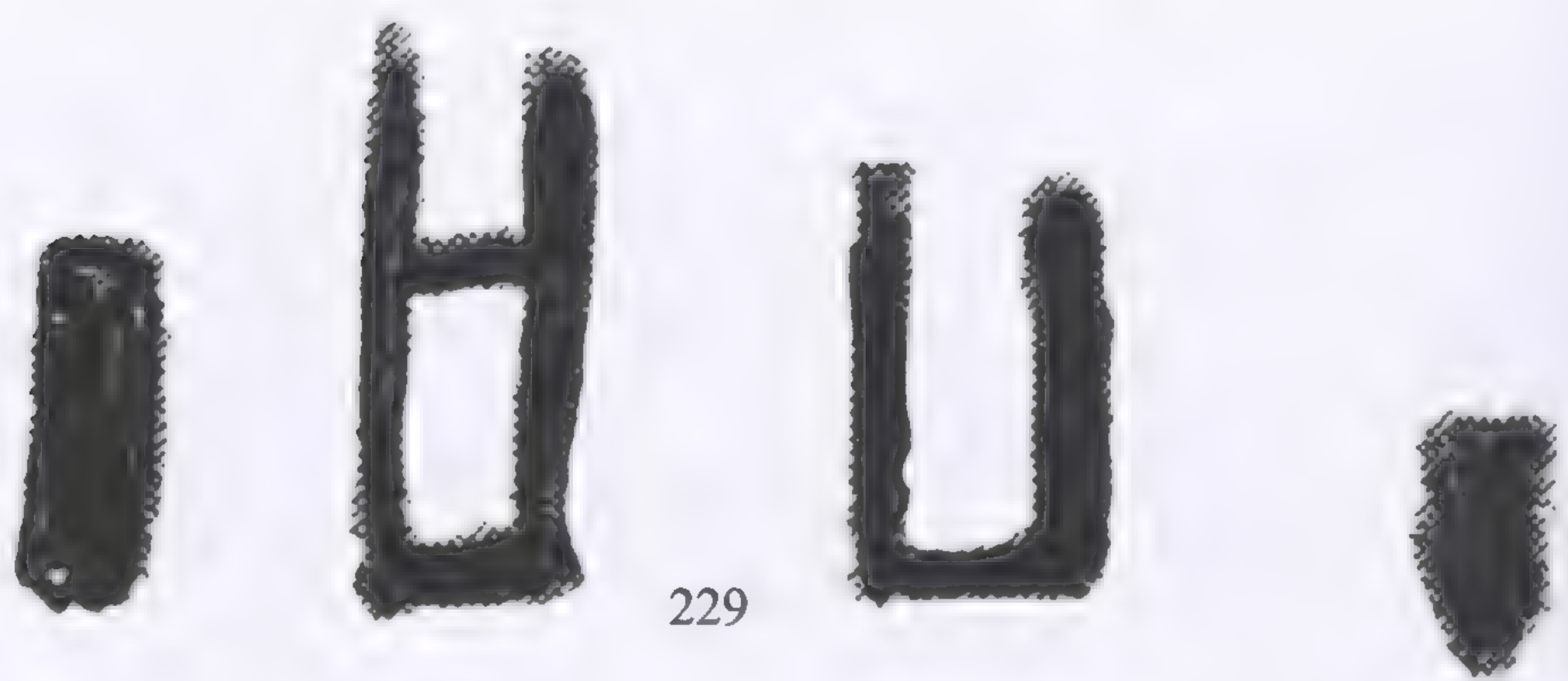


Fig. 26.86 Pictograph 229, as drawn by Van Koolwijk. Scale 1:5, modified after Coomans, 1987:79.

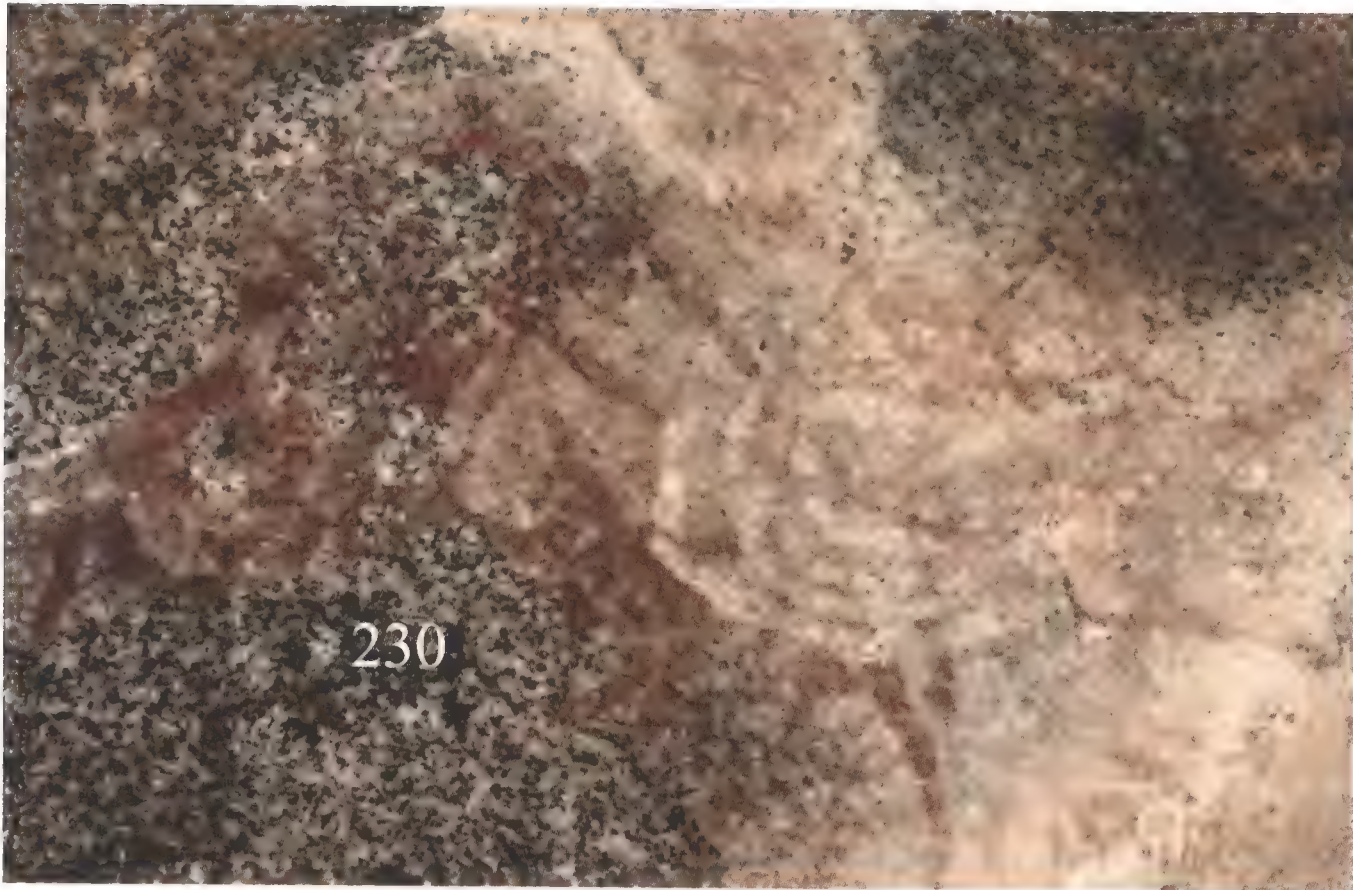


Fig. 26.87 Pictograph 230 in 1996. Scale 1:5. Unfortunately, the right part of this pictograph is covered by dissolved white paint.



Fig. 26.88 Pictograph 230, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 60. Note that the dotted areas are white paint.

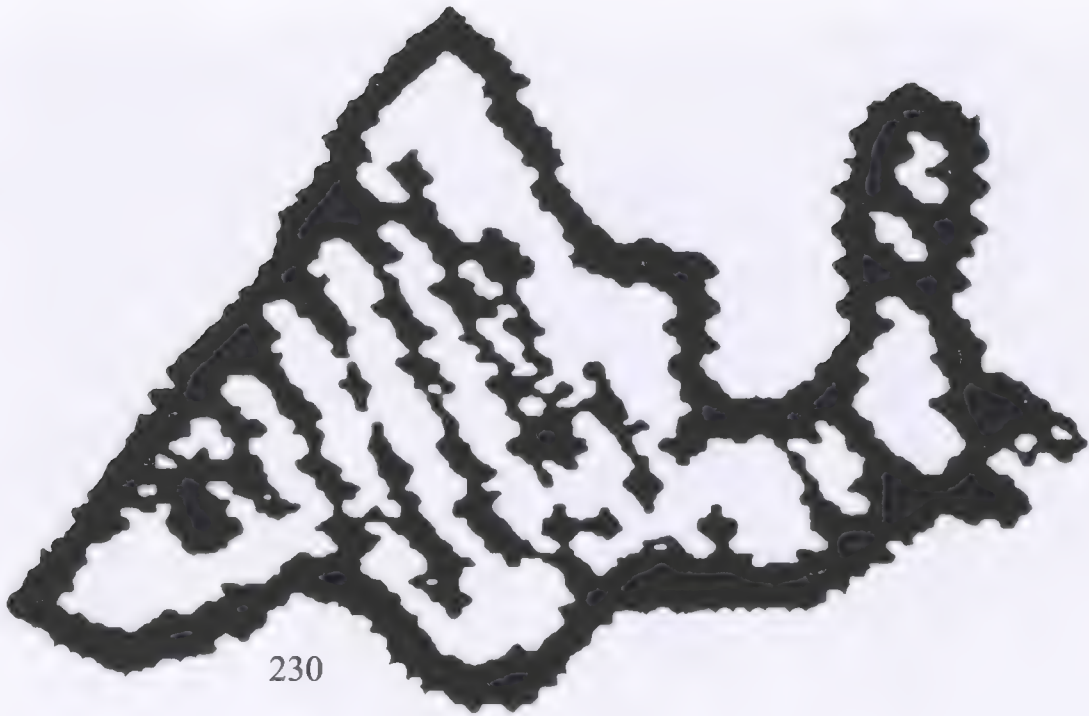


Fig. 26.89 Pictograph 230, as drawn by Pinart. Scale 1:5, modified after Wagenaar Hummelinck, 1957: *planche* 7 after page 116. Note that Wagenaar Hummelinck, 1991: fig. 48 did not ascribe this drawing of Pinart to pictograph 230.



Fig. 26.90 Pictograph 231 in 1996. Scale 1:5. Parts of this pictograph still are visible behind the protective gate.



Fig. 26.91 Pictograph 231 as photographed in 1963. Scale 1:5, modified after Wagenaar Hummelinck, 1991:fig. 52. WH composed this fig. 52 from two photographs. Unfortunately, the figure was printed upside down in the 1991 book.



Fig. 26.92 Pictograph 231, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 62.



Fig. 26.93 Pictograph 232 in 1996. Scale 1:5.



Fig. 26.94 Pictograph 232, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 62.

These two instances of layered overlaps suggest a successive usage of this particular area whereby new or different information seems to have been added over time onto what existed.

The remaining overlaps are all in the form of white geometric onto red geometric pictographs, mostly occurring to the left of the entrance. Pictographs 208 and 207, both white geometric pictographs, overlap an undocumented red geometric pictograph. Pictograph 210, a white geometric pictograph, also overlaps an undocumented red geometric pictograph, and geometric pictograph 211, also in white, partially overlaps remains of a red undocumented pictograph. Pictograph 212 consisting of a white geometric motif overlaps the similar undocumented pictograph overlapped by pictograph 211, and also partially overlaps 220.

Pictograph 213, in the form of a white geometric motif, overlaps remains of an undocumented red pictograph, and pictograph 215, a white geometric pictograph, overlaps an undocumented red geometric pictograph.

Pictograph 217 overlaps remains of an undocumented red pictograph, and pictograph 218 overlaps red geometric pictograph 219.

Pictograph 221, consisting of a white geometric motif, overlaps the remains of a red undocumented pictograph, while pictograph 222, consisting of a white geometric motif, partially overlaps a red undocumented geometric motif.

Pictograph 226, in the form of a white geometric motif, overlaps both pictographs 225, consisting of a red geometric motif, and pictograph 206, which is an anthropoid in red.

Pictograph 227, a white geometric motif, partially overlaps pictograph 471 which is a red anthropoid, and pictograph 229, a white geometric motif, overlaps an undocumented red geometric pictograph.



Fig. 26.95 Pictograph 233 in 1996. Scale 1:5. This drawing is in a cavity of a boulder at ca 20 m from the main Ayo pictograph-boulder. See the upper arrow in Fig. 26.1 and the left arrow in Fig. 26.2.



Fig. 26.96 Pictograph 233, as drawn by Wagenaar Hummelinck. Scale 1:5, modified after WH., 1991:fig. 62.

There is one instance whereby an undocumented white geometric pictograph in the form of multiple concentric circles partially overlaps pictograph 230, which is in the form of a red geometric motif.

Apart from the extensive occurrence of pictograph overlaps there are also several pictographs similar to one another. Pictographs 207, 218 and 228, all in white, consist

of three concentric semi-ovals that are strikingly similar. Two of these, pictographs 207 and 218, are located on the rock surface situated left of the entrance, right next to one another. Pictograph 228, on the other hand, is located on the opposite wall located right of the entrance.

Pictographs 214, 222 and 226 are also strikingly similar and are all white geometric pictographs consisting of



Fig. 26.97 Red pictographs in Ayo after removing most of the white. The white was removed by digital means. Probably the red paintings are the older ones. Most of the white was painted over the red.

three concentric circles. Similar to the previous group, this one contains two pictographs (214 and 222) situated near each other on the rock surface left of the entrance while one (228) is located on the opposite wall, located to the right of the entrance. These pictographs are also strikingly similar to pictographs 266–269 of the Paraguaná site.

Another Ayo depiction that exhibits similarities with pictographs occurring at a different site is pictograph 215 which is a white geometric pictograph consisting of four parallel-running vertical lines at which the top of the outer lines bend outward. On top of these running lines there are three parallel-running lines perpendicular and their extremities follow the same bend as the two outwardly curved vertical lines. A similar pattern is observed on pictograph 59 of the Arikok A7 site which is also in the color white and consists of four vertical-running lines with a single curved line on top (instead of three) and is therefore less complex compared to pictograph 215 of Ayo.

The second boulder at Ayo contains a low-lying cavity with one pictograph consisting of a white geometric over red geometric documented. Pictograph 233, which is much deteriorated and barely visible, consists of a red geometric pattern, difficult to observe, onto which the remains of two white geometric concentric circles are painted. The leftward white geometric pictograph, consisting of three concentric circles, which is still visible, is furthermore similar to pictographs 214, 222 and 226 of the Ayo site and pictographs 266–269 of Paraguaná.



Fig. 26.98 Red pictographs in Ayo after removing most of the white by digital means. Probably the red paintings are the older ones.



Fig. 26.99 Red pictographs in Ayo after removing most of the white. Probably the red paintings are the older ones.



Fig. 26.100 Red pictographs in Ayo after removing most of the white. Probably the red paintings are the older ones. In this case the red (of which only faint traces were seen on the analog photograph) has been redrawn digitally to show the red pattern better.



Fig. 27.1 The area in which the Piedra Plat-1 pictographs are (2014).

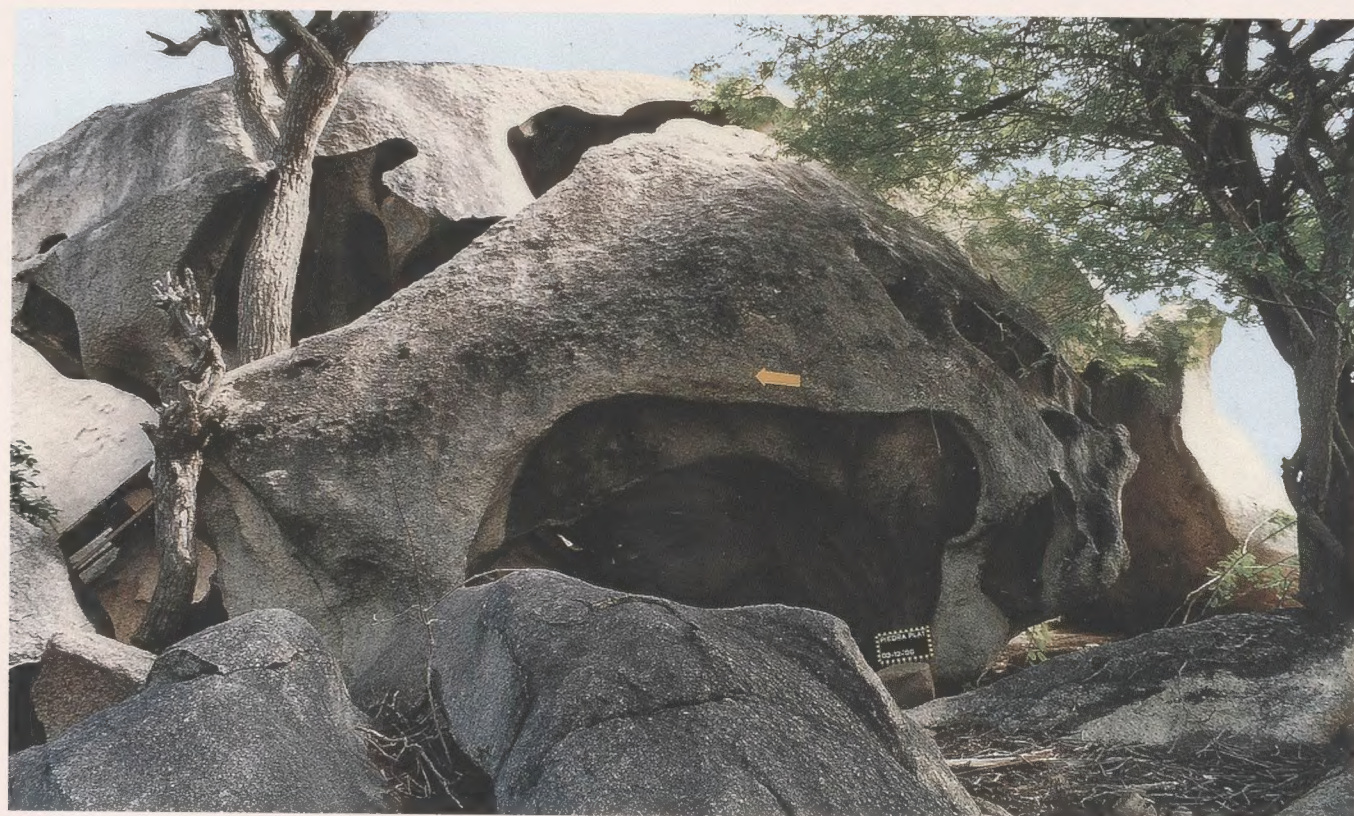


Fig. 27.2 The boulder in which the Piedra Plat-1 pictographs are (2014).